

Unseen Cinema: Early American Avant-Garde Film 1893-1941

The hitherto unknown accomplishments of American film experimentalists working in the United States and Europe during the formative period of American cinema are examined in a 20-program retrospective comprised of 166 restored and preserved 35mm and 16mm films. The series postulates an innovative and often controversial view of experimental cinema as a product of avant-garde artists, Hollywood directors, and amateur movie-makers working collectively and as individuals at all levels of film production during the last decade of the 19th century and the first half of the 20th century. Many of the films have not been seen since their creation over a century ago, and until now almost all have been unavailable in quality projection prints.

A collaborative film preservation project between Anthology Film Archives, New York, and Deutsches Filmmuseum, Frankfurt am Main, sponsored by Cineric, Inc., New York.

Curator: Bruce Posner

Logo Art: Anthology Film Archives, Deutsches Filmmuseum, Cineric, Inc.

Many thanks: Robert A. Haller, Winfried Günther, Balazs Nyari

Lenders to the Retrospective: Academy Film Archive, Svetlana Alexeieff-Rockwell, American Film Institute, Anthology Film Archives, Archives du Film du Centre National du Cinema Bois d'Arcy, Sara Kathryn Arledge Trust, Blackhawk Films, Marc Blitzstein Estate, Boosey & Hawkes, Inc., British Film Institute, Rudolph Burckhardt Estate, Canyon Cinema, James Card Estate, John Allen, Jr., Cinema Arts, Inc., Columbia Pictures Repertory, Creative Film Society, Douglass Crockwell Estate, Det Danske Filmnstitut, Douris Corporation, Film Preservation Associates, Elfriede Fischinger Trust, Robert Florey Estate, Robert and Francis Flaherty Study Center, The School of Theology at Claremont, Suzy Frelinghuysen and George L. K. Morris Foundation, International Museum of Photography-George Eastman House, iota Center, Lillian Jacobs, Jugoslovenska Kinoteka, Murray Glass-Glenn Photo Supply, Gosfilmofond of Russia, Hollywood Classics, Instituto Valenciano de Cinematografia, Larson-Casselton Collection, Lawrence Jordan, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Lobster Films, Walker Evans Archives-The Metropolitan Museum of Art, Miami-Dade Public Library, Department of Film-The Museum of Modern Art New York, National Archives and Records Administration, National Archives of Canada, National Endowment for the Arts Heritage and Preservation 2002, National

Film Preservation Foundation, National Film Board of Canada, Nederlands Filmmuseum, New Mexico State Records Center & Archives, Northeast Historic Film, Paramount Pictures, Producers Library Services, G. Schirmers Music Publishers, G. Williams Jones Film and Video Collection-Southern Methodist University, Cecile Starr, Jack Werner Stauffacher-The Greenwood Press, Turner Entertainment Company, UCLA Film and Television Archive, University of South Carolina Newsfilm Archive, Norman Bel Geddes Collection-Harry Ransom Humanities Research Center, Yale University Film Study Center, Warner Brothers

Prog. #1

Picturing a Metropolis: NYC Unveiled

Since the beginning of cinema, filmmakers have been infatuated with capturing on film dynamic images of New York City. Avant-garde cinema turns up in the most unlikely places – turn of the century short films, commercial, radical and lyrical newsreels, and even a Busby Berkeley dance number – sharing scenes of New Yorkers *in situ* against the skyscrapers, streets, and night life of Manhattan.
94 minutes

Demolishing the Star Theatre (1901)

American Mutoscope & Biograph: Frederick S. Armitage, 35mm, bw, sil, 45ft, 0.67m, 18fps

Coney Island at Night (1905)

Edison Manufacturing: Edwin S. Porter, 35mm, bw, sil, 236ft, 3.5m, 18fps

Interior N.Y. Subway, 14th St. to 42nd St. (1905)

American Mutoscope & Biograph: G.W. "Billy" Bitzer, 35mm, bw, sil 325ft, 4.81m, 18fps

Looney Lens [Split Skyscrapers] (1924)

Fox Movietone Newsreel: Al Brick, 35mm, bw, sil, 58ft, 0.65m, 18fps

Twenty-Four Dollar Island: A Camera Impression of New York (c. 1925-27)

Pictorial Films: Robert Flaherty, 35mm, bw, sil, 690ft, 10.2m, 18fps

Manhattan Medley (1931)

Magic Carpet of Movietone: Bonney Powell, 35mm, bw, snd, 941ft, 10.46m

"Seeing the World" - Part One: A Visit to New York, N.Y. (1937)

Grand Tours, Inc.: Rudy Burckhardt, 16mm, bw, sil w/snd added 1970s by Jacob Burckhardt, 375ft, 10.42m

As I Walk: Footnote to Fact (1933)
Lewis Jacobs, 16mm, bw, sil, 145ft, 5.37m, 18fps

Ghost Town: The Story of Fort Lee (1935)
Theodore Huff, Mark Borgatte, 16mm, bw, sil, 378ft, 14m, 18fps

A Bronx Morning [A Day in the Bronx] (1931)
Jay Leyda, [Leo Hurwitz] 35mm, bw, sil, 1055ft, 14.07m, 20fps

The Pursuit of Happiness (1940)
Rudy Burckhardt, 35mm [16mm orig], bw, sil, 497ft, 8.28m, 16fps

Gold Diggers of 1935 [Lullaby of Broadway] (1935)
Warner Bros.: Busby Berkeley, 35mm, bw, snd, 1202ft, 13.35m
Music: "Lullaby of Broadway" by Al Dubin & Harry Warren

Prog. #2

The Devil's Plaything: Fantastic Myths and Fairy Tales

19th century stage magic and lantern shows crossed-over into the early cinema productions where bizarre sets, fantastic costumes, and a bevy of cinematic tricks reigned as experimental forms. The spell of *The Cabinet of Dr. Caligari* (1919) and its influence on American experimental filmmaking were finally broken when filmmakers faced the lean times and social inequalities of Depression era America.

85 minutes

Jack and the Beanstalk (1902)
Edison Manufacturing: Edwin S. Porter, 35mm, bw, sil, 614ft, 9.09m, 18fps

The Love of Zero (1928)
Robert Florey, [William Cameron Menzies, Edward Fitzgerald], 35mm, bw, sil, 1106ft, 14.75m, 20fps

Beggar on Horseback [Wedding dream fantasy] (1925)
Paramount: James Cruze, 35mm, bw, sil, 545ft, 7.27m, 20fps

The Tell-Tale Heart (1928)
Charles Klein, [Leon Shamroy], 35mm, bw, sil, 1811ft, 24.15m, 20fps

The Hearts of Age (1934)
William Vance, Orson Welles, 16mm, bw, sil, 222ft, 8.22m, 18fps

Pie in the Sky (1935)

Nykino: Ralph Steiner, Irving Lerner, Elia Kazan, Russell Collins, Molly Day Thatcher, Elman Koolish, 16mm, bw, sil, 585ft, 21.67m, 18fps

All of the above accompanied by Donald Sosin piano score.

Prog. #3

Light Rhythms: Melodies & Montages

Early visual symphony films by Oskar Fischinger, Francis Bruguière, Emlen Etting, and other American artists are compared and contrasted with Hollywood montage sequences created by experimentalist Slavko Vorkapich and a variety of avant-garde arrangements of image and sound. Highlights include Christopher Young's surreal "Object Lesson," and Aaron Copland and Lewis Mumford's collaboration with Ralph Steiner and Willard Van Dyke on *The City* (1939).

98 minutes

Radio Dynamics: A Color-Music Composition [Allegretto early version] (1936,

first printed in color 1943)

Paramount: Oskar Fischinger, 35mm, clr, snd, 225ft, 2.5m

Music: Ralph Rainger

Moods of the Sea (1940-42)

Slavko Vorkapich, John Hoffman, 35mm, bw, snd, 905ft, 10.06m

Music: "Fingal's Cave" by Felix Mendelsohn

Nuit sur le Mont Chauve [Night on Bald Mountain] (1933)

Alexander Alexeieff, Claire Parker, 35mm, bw, snd, 747ft, 8.3m

Music: "Une nuit sur le mont Cahuve" by Moussorgsky

Object Lesson (1941)

Christopher Young, 35mm, bw, snd, 868ft, 9.68m

Poem 8 (1932)

Emlen Etting, [Mary Binney Montgomery, Carese Crosby],

BetacamSP [16mm orig], bw, sil, 520ft, 14.45m

Light Rhythms (1929-30)

Francis Bruguière, [Oswell Blakeston], 35mm, bw, sil, 487ft, 6.49m, 20fps

Music: Original composition by Jack Ellit arranged and performed by Donald Sosin

Montage Sequences by Various Artists (1926-39)

So This Is Paris [Artist's Ball] (1926)
Warner Bros.: Ernst Lubitsch 35mm, bw, sil, 330ft, 4.4m, 20fps

Manhattan Cocktail [Skyline Dance] (1928)
Paramount: Slavko Vorkapich, [Dorothy Azner], 35mm, bw, sil, 42ft, 0.56m, 20fps

The Wolf of Wall Street [The Money Machine] (1929)
Paramount: Slavko Vorkapich, [Roland V. Lee, Victor Milner], 35mm, bw, sil, 13ft, 0.17m, 20fps

Sins of the Fathers [Prohibition] (1929)
Paramount: Slavko Vorkapich, [Ludwig Berger, Victor Milner], 35mm, bw, sil, 132ft, 1.76m, 20fps

Crime Without Passion [The Furies] (1934)
Paramount: Slavko Vorkapich, [Ben Hecht, Charles MacArthur], 35mm, bw, sil, 249ft, 2.76m

Firefly [Battle of Vitoria-Vorkapich cut] (1937)
MGM: Slavko Vorkapich, [Robert Z. Leonard], 35mm, bw, sil, 165.5ft, 1.84m

Firefly [Battle of Vitoria-final cut] (1937)
MGM: Slavko Vorkapich, [Robert Z. Leonard], 35mm, bw, snd, 49.5ft, 0.55m

Maytime [Romance & Opera Singer's Career] (1937)
MGM: Slavko Vorkapich, [Robert Z. Leonard], 35mm, bw, snd, 400.5ft, 4.45m

Melody on Parade (1936)
Unidentified filmmaker 35mm, bw, snd, 472ft, 5.24m

Hollywood Boulevard [title sequence] (1936)
Paramount: Robert Florey, 35mm, bw, snd, 180ft, 2m
Music: Gregory Stone

The City [Steel Mills, Metropolis, Traffic] (1939)
American Documentary Films: Ralph Steiner, Willard Van Dyke, [Henwar Rodakiewicz, Theodore Lawrence, Lewis Mumford], 35mm, bw, snd, 1350ft, 15m
Music: Aaron Copland

Mr. Smith Goes to Washington [Lincoln Memorial] (1939)
Columbia: Slavko Vorkapich, [Frank Capra, Gene Havlick, Al Clark], 35mm, bw, snd, 306ft, 3.4m

Music: Dimitri Tiomkin

An American March (1941)

Oskar Fischinger, 35mm, clr, snd, 360ft, 4m

Music: "American March" by Sousa

Prog. #4:

Down to Earth: Social Realism and the Experimental Melodrama

The American landscape provides a backdrop for experiments in cinematic form that address narrative film construction. The conventional melodrama is expanded upon by early avant-garde filmmakers who reshape the genre through a consideration of the social and ethnic relationships of people inhabiting the countryside. With Griffith's masterful "The Country Doctor" (1909) and Josef Berne's brooding "Dawn to Dawn" (1933), a raw reality is pictured.

90 minutes

Forest Shadows (c. 1937)

James Card, 35mm [16mm orig], bw, sil, 1445ft, 24m, 16fps

Lullaby (1929)

Boris Deutsch, 16mm [35mm orig], bw, sil, 390ft, 14m, 18fps

The Country Doctor (1909)

American Biograph: D.W. Griffith, 16mm [35mm orig], bw, sil, 376ft, 13.9m, 18fps

Broken Earth (1936)

Roman Freulich, 35mm, bw, snd, 958ft, 10.64m

Dawn to Dawn [Black Dawn] (1933)

Cameron MacPherson Productions: Josef Berne [Cameron MacPherson, Seymour Stern, Paul Ivano, David Weissmann, Sidney M. Ullman, Albert W. Desart], 35mm, bw, snd, 2970ft, 33m

Music: Cameron MacPherson

Prog. #5:

A F*ing Miracle! Revolutions in Technique and Form**

Genre classics *Manhatta* (1920), *Le Retour à la raison* (1923), *Ballet mécanique* (1924), and *Anémic Cinéma* (1926) are grouped with previously unacknowledged examples of American avant-garde cinema that exhibit early signs of post-modernistic tendencies.

Nascent directions of experimentation were realized by the inadvertent transgressions of Dr. Walter G. Chase's *Epileptic Seizures, No. 1-8* (1905) and Dudley Murphy's *Soul of the Cypress* (1920) with the surprising pornographic interpolations.

88 minutes

Eiffel Tower from Trocadero Palace (1900)

Edison Manufacturing: James White, William Heise, 35mm, bw, sil, 75ft, 1.25m, 16fps

Palace of Electricity (1900)

Edison Manufacturing: James White, William Heise, 35mm, bw, sil, 57ft, 0.95m, 16fps

Champs de Mars (1900)

Edison Manufacturing: James White, William Heise, 35mm, bw, sil, 86ft, 1.43m, 16fps

Panorama of Eiffel Tower (1900)

Edison Manufacturing: James White, William Heise, 35mm, bw, sil, 100ft, 1.66m, 16fps

Scene from the Elevator Ascending Eiffel Tower (1900)

Edison Manufacturing: James White, William Heise, 35mm, bw, sil, 125ft, 2.08m, 16fps

Suspense (1913)

Rex Pictures: Lois Weber, [Philips Smalley], 35mm, bw, si, 711ft, 7.9m

[Triptych Film Poem] [Polyvision test?](c. 1925)

Unidentified filmmaker, 35mm, bw, sil, 360ft, 4m

Manhatta [New York the Magnificent; Fumée de New York](1920)

Charles Sheeler, Paul Strand, 35mm, bw, sil, 646ft, 10.77m, 16fps

Le Retour à la raison [Return to Reason] (1923)

Man Ray, 35mm, bw, sil, 180ft, 3m, 16fps

Anémic cinéma (1924-26)

Rrose Selavy [Marcel Duchamp, Man Ray, Marc Allegret], 35mm, bw, sil, 499ft, 6.65m, 20fps

Ballet mécanique [Kiesler version] (1923-24)

Fernand Léger, Dudley Murphy, [Ezra Pound, Man Ray, Charles Delacommone], 35mm, bw/clr tnts, sil, 1184ft, 15.79m, 20fps

Music: Original 1924 score for film, "Ballet pour instruments mécaniques et percussions," arranged by Paul Lehrman

Soul of the Cypress [with interpolated scenes] (1920)

Dudley Murphy, 35mm, bw-clr tint, sil, 1075ft, 13.03m, 22fps

Music: "Afternoon of a Faun" by Claude Debussy

Ella Lola, a la Trilby (1898)

Edison Manufacturing: James White, William Heise, 35mm, bw, sil, 65ft, 0.78m, 22fps

M. Lavelle, Physical Culture, No.1 (1905)

American Mutoscope & Biograph: Frederick S. Armitage, 35mm, bw, sil, 23ft, 0.85m, 18fps

Epileptic Seizures No. 1-2-3-4-6-7-8 (1905)

Walter G. Chase, 16mm [35mm orig], bw, sil, 561ft, 20.77m, 18fps

Prog. #6

Dance, Dance, Dance: Image, Movement, Abstraction

In counterpoint to conventional dance films that presented static views of dancers in motion, American avant-gardists dispensed with actual dancers in favor of color, shape, line, and form choreographed into novel compositions of light. Predating and influencing American Abstract Expressionism, films envisioned by Stella Simon, Douglass Crockwell, Sarah Arledge, and Francis Lee are prime examples of abstract film dance.

83 minutes

Davy Jones' Locker (1903) [1897, 1900]

American Mutoscope & Biograph: Frederick S. Armitage, 16mm [35mm orig], bw, sil, 9ft, 0.35m, 18fps

Neptune's Daughters (1903) [1897, 1899, 1900]

American Mutoscope & Biograph: Frederick S. Armitage, 16mm [35mm orig], bw, sil, 10ft, 0.37m, 18fps

A Nymph of the Waves (1903) [1897, 1899, 1900]

American Mutoscope & Biograph: Frederick S. Armitage, 16mm [35mm orig], bw, sil, 9ft, 0.34m, 18fps

Hände: Das Leben und die Liebe eines Zärtlichen Geschlechts [Hands: The Life and Loves of the Gentler Sex] (1927-8)

Miklos Bandy, Stella Simon, [HansRichter], 35mm, bw, sil, 1178ft, 13.09m

Music: Original 1928 piano score by Marc Blitzstein added in 1936

Joie de vivre (1934)

Arimat: Anthony Gross, Hector Hoppin, 35mm, bw, snd, 1010ft, 11.2m

An Optical Poem (1938)

MGM: Oskar Fischinger, 35mm, clr, snd, 614ft, 6.82m

Music: "Second Hungarian Rhapsody" by Franz Liszt

NBC Valentine's Day Greeting (1939)

Norman McLaren, 35mm, bw, sil, 166ft, 1.84m

Music: Added 1980s

Glens Falls Sequence [AFA] (1937-46)

Douglass Crockwell, 16mm, clr, sil, 288ft, 10.67m, 18fps

Composition #1: Themis (1940)

Dwinell Grant, 16mm, clr, sil, 96ft, 3.5m, 18fps

Composition #2: Contrathemis (1941)

Dwinell Grant, 16mm, clr, sil, 108ft, 4m, 18fps

Abstract Movies (1939-47)

George L. K. Morris, 35mm [16mm orig], clr, sil, 1100ft, 12.22m

[Simple Destiny Abstractions] (c. 1937-40)

Douglass Crockwell, [David Smith], 35mm [16mm orig], clr-bw, sil, 225ft, 2.5m

Abstract Experiments in Kodachrome (c. 40s-50s)

Slavko Vorkapich, 35mm [16mm orig], clr, sil, 247ft, 2.74m

1941 (1941)

Francis Lee, 35mm [16mm orig], clr, snd, 540ft, 6m

Introspection [Phantasmagoria] (1941-46)

Sara Kathryn Arledge, [Clyde Smith, Don Sykes, Don Littlepage, Ida Shapiro, John Whitney] 35mm [16mm orig], clr, snd, 630ft, 7m

Music: "Death and the Maiden" by Franz Schubert

Prog. #7

Writing With Lightning: D W Griffith, Mary Ellen Bute and Busby Berkeley

The films of Griffith, Bute, and Berkeley are examined for the experimental elements explored by each artist. Bute and Berkeley formed parallel cinemas where multiple figures, human and animated, coalesced into kaleidoscopic designs accenting catchy music and songs. Griffith coaxed scripting, acting, cinematography, lighting, and editing into psychological narratives, an amalgam that borders on abstraction.

88 minutes

Pippa Passes: Song of Conscience (1909)

American Biograph: D.W. Griffith, 16mm [35mm orig], bw, sil, 364ft, 13.48m, 18fps

Rhythm in Light (1934)

Mary Ellen Bute, Ted Nemeth, Melville Webber, 35mm, bw, snd, 450ft, 5m

Music: "Anitra's Dance" by Grieg

Synchromy No. 2 (1936)

Mary Ellen Bute, Ted Nemeth, 35mm, bw, snd, 520ft, 5.7m

Music: "O' Evening Star" by Wagner

Dada (1936)

Universal News: Mary Ellen Bute, Ted Nemeth, 35mm, bw, snd, 200ft, 2.2m

Wonder Bar [Don't Say Goodnight] (1934)

First National: Busby Berkeley [Lloyd Bacon], 35mm, bw, snd, 938ft, 10.42m

Music: "Don't Say Goodnight" by Al Dubin & Harry Warren

Musketeers of Pig Alley (1912)

American Biograph: D.W. Griffith, 16mm [35mm orig], bw, sil, 404ft, 14.95m

Synchromy No 4: Escape (1937)

Mary Ellen Bute, Ted Nemeth, 35mm, clr, snd, 360ft, 4m

Music: "Toccata and Fugue" by J.S. Bach

Parabola (1937)

Mary Ellen Bute, Ted Nemeth, Rutherford Boyd, 35mm, bw, snd, 835ft, 9.2m

Music: "Le Creation du Monde" by Darius Milhaud

Tarantella (1940)

Mary Ellen Bute, 35mm, clr, snd, 397ft, 4m

Music by Erwin Gerschefski

Footlight Parade [By a Waterfall] (1933)

Warner Bros.: Busby Berkeley [Lloyd Bacon], 35mm, bw, snd, 941ft, 10.45m

Music: "By a Waterfall" by Sammy Fain & Irving Kahl

Spook Sport: A Graveyard Grambol (1939-40)

Mary Ellen Bute, Norman McLaren, 35mm, clr, snd, 720ft, 8m

Music: "Danse macabre" by Camille Saint-Saëns

Prog. #8

The Mechanized Eye

Early experimentalists favored camera optics as a channel for aesthetic exploration and innovation, and American filmmakers, such as Armitage, Bitzer, Florey, and Steiner, favored the view of an unflinching camera lens. A most brazen approach to looking at objects in motion was realized in Henwar Rodakiewicz's avant-garde 16 mm masterpiece, *Portrait of a Young Man* (1925-31), a study of water, trees, smoke, and machine parts.

92 minutes

Down the Hudson (1903)

American Mutoscope and Biograph: Frederick S. Armitage, A.E. Weed, 35mm, bw, sil, 179ft, 2.65m, 18fps

Captain Nissan Going through Whirlpool Rapids Niagara Falls (1901)

Edison Manufacturing: Unidentified filmmaker, 35mm, bw, sil, 147ft, 2.18m, 18fps

Seeing New York Harbor by Yacht (1903)

American Mutoscope and Biograph: Frederick S. Armitage, A.E. Weed, 35mm, bw, sil, 193ft, 2.86m, 18fps

Panorama of Machine Co. Aisle, Westinghouse Works (1904)

American Mutoscope & Biograph: G.W. "Billy" Bitzer, 35mm, bw, sil, 189ft, 2.8m, 18fps

Panorama View Street Car Motor Room, Westinghouse Works (1904)

American Mutoscope & Biograph: G.W. "Billy" Bitzer, 35mm, bw, sil, 145ft, 2.15m, 18fps

Looney Lens [Pas de deux] (1924)

Fox Movietone Newsreel: Al Brick, 35mm, bw-clr tint-tone, sil, 304ft, 4.05m, 20fps

Skyscraper Symphony [Song of the Skyscrapers, Wolkenkratze] (1929)

Robert Florey, 35mm, bw, sil, 760ft, 10.13m, 20fps

Music: Donald Sosin

Mechanical Principles [Gears in Motion and Design] (1930)

Ralph Steiner [Jay Leyda], 35mm, bw, sil, 750ft, 10m, 20fps

Portrait of a Young Man (1925-31)

Henwar Rodakiewicz, 16mm, bw, sil, 1296ft, 54m, 16fps

Prog. #9

A Mirrored Romance

The lover's gaze is examined by a diverse group of experimental films that encourage notions of romance beyond the formulaic love story of mainstream cinema. From the early technical sound experiments of Theodore Case (1927) to the sound-riddle film of James Sibley Watson, Jr., "Tomato Is Another Day" (1933), the film artists ponder the power of cinema to record our intimate desires.

89 minutes

The Thieving Hand (1908)

Vitagraph: Unidentified filmmaker, 35mm, bw, sil, 320ft, 5.34m, 16fps

Living Pictures (1899)

American Mutoscope & Biograph: Frederick S. Armitage, 16mm [35mm orig], bw, sil, 41ft, 1.52m, 18fps

Diana the Huntress (1916)

Pluragraph: Francis Trevelyan Miller, Charles W. Allen, 16mm [35mm orig], bw-clr tint-tone, sil, 784ft, 29m, 18fps

Autumn Fire: A Film Poem (1930-33)

Herman G. Weinberg, 16mm [35mm orig], bw, sil, 612ft, 22m, 18fps

Case-Sponable Sound Tests [Bragg Recording Tests] (1927)

Theodore Case, 35mm, bw, snd, 684ft, 7.6m

Tomato Is Another Day (1933)

J. S. Watson, Jr., Alec Wilder, 35mm, bw, snd, 625ft, 6.94m

Mr. Motorboat's Last Stand: A Comedy of the Depression (1933)

John A. Flory, [Theodore Huff, Priscilla Peck], video [16mm orig], bw, sil, 589ft, 16.37m

Prog. #10

Cinema's Secret Garden: The Amateur as Auteur

Amateurs Joseph Cornell, Ted Huff, and Archie Stewart made films outside the limelight of commercial cinema production and distribution. Their home-spun films incorporate a range of avant-garde strategies and techniques, many expounded in *Movie Makers*, the journal of the Amateur Cinema League. The artist's "home movies" to be screened focus on the hermetic nature of each maker's eclectic sense of cinema.

102 minutes

Little Geezer: His Rise and Fall (1932)
Theodore Huff, video [16mm orig], bw, sil, 410ft, 11.4m

Impossible Convicts (1905)
American Mutoscope & Biograph: G.W. "Billy" Bitzer, 16mm [35mm orig], bw, sil, 70ft, 2.92m, 16fps

Rose Hobart [Eclipse, Triste Tropiques](1936)
Joseph Cornell, 16mm, bw-clr tint, sil, 469ft, 19.54m, 16fps
Music: Selections from "Holiday in Brazil" by Nester Amaril

Reel 66 [Part One] (1936)
Archie Stewart, 16mm, bw-clr, snd, 225ft, 6.25m

Cotillion (c.1938-)
Joseph Cornell, [Larry Jordan], 16mm, bw, sil, 265ft, 7.36m

[Unidentified film] (c. 1900)
Unidentified filmmaker, 16mm [35mm orig], bw, sil, 22ft, 0.61m

Reel 66 [Part Two](1936)
Archie Stewart, 16mm, bw-clr, snd, 151ft, 4.20m

Thimble Theater (c. 1940-)
Joseph Cornell, [Larry Jordan], 16mm, bw-clr, sil, 166ft, 4.6m

Midnight Party (c. 1938-)
Joseph Cornell, [Larry Jordan], 16mm, bw, sil, 115ft, 3.19m, 4.26m

Reel 66 [Part Three](1937)
Archie Stewart, 16mm, bw-clr, snd, 242ft, 6.73m

The Children's Party (c. 1938-)
Joseph Cornell, [Larry Jordan], 16mm, clr, sil, 294ft, 8.16m

Reel 66 [Part Four](1937-39)
Archie Stewart, 16mm, bw-clr, snd, 159ft, 4.42m

Carrousel - Animal Opera (c. 1940-)
Joseph Cornell, [Larry Jordan], 16mm, bw, snd, 206ft, 5.72m

Jack's Dream (c. 1940-)
Joseph Cornell, [Larry Jordan], 16mm, bw, clr, snd, 144ft, 4m
Music: Erik Satie

Prog. #11
Ecstatic Moments Along the River of Time

Experimental filmmakers conceived of various strategies to capture a sense of “reality” in their films. Cinematic beauty as realized by Eisenstein and Tisse’s cinematography of Mexican peasants in *Que Viva Mexico!* (1931) is similarly revealed in footage shot and edited in films by James Sibley Watson, Jr., Emlen Etting, Elizabeth Woodman Wright, Frank Stauffacher, and Paul Burnford.

83 minutes

Storm (1943) [shortened version of Storm Warning, 1940]
MGM: [John Nesbitt's Passing Parade] Paul Burnford, 35mm, bw, snd, 730ft, 8.19m

Eisenstein's Mexican Footage [Dance of the Heads & Day of the Dead - camera roll excerpts] (1931)

Mexican Picture Trust: Sergei Eisenstein, Grigory Alexandrov, Edmund Tisse, 35mm, bw, sil, 950ft, 10.55m

Miss Tilly Losch in Her Dance of the Hands (c. 1930-33)
Norman Bel Geddes, 16mm, bw, sil, 190ft, 7.04m, 18fps

Fragment from Caroland's Mansion (1938)
Frank Stauffacher, 16mm, bw-clr tint, sil, 72ft, 2m, 18fps

Bicycle Polo in San Mateo (1940-42)
Frank Stauffacher, 16mm, bw-clr, sil, 108ft, 3m, 18fps

Windy Ledge Farm: Reel 2 (c. 1929-34)
Elizabeth Woodman Wright, 16mm, bw, sil, 480ft, 17.7m, 18fps

Nass River Indians (1927-28)
Associated Screen News: J.S. Watson, Jr., C. Martin Barbeau [Ernest MacMillian, Alec Gunn], 35mm, bw, sil, 1566ft, 20.88m, 20fps

Oramunde: An Etude on the Theme of Mellissande (1933)
Emlen Etting, [Mary Binney Montgomery], 35mm [16mm orig], bw, sil, 878ft, 13m, 18fps
Music: "Poem of Fire" by Scribian

Prog. #12:

First Steps: Early Efforts by Hollywood Directors

Artists aspiring to Hollywood created “calling card” films to gain entry into the business. Some early avant-garde efforts were successful as arty shorts, and others were one-time cinematic experiments.

The Life and Death of 9413 - A Hollywood Extra (1927) attracted the admiration of Charlie Chaplin and Douglas Fairbanks, whom

assisted film experimentalists Vorkapich, Florey, and Toland to future Hollywood careers.

86 minutes

Fultah Fisher's Boarding House (1921)

Montague Studios: Frank R. Capra, 16mm [35mm orig], bw, sil, 424ft, 15.72m, 18fps

The Enchanted City (1922)

Warren Newcombe, 16mm [35mm orig], bw, sil, 310ft, 11.48m, 18fps

The Bridge [The Spy] (1929)

Charles Vidor, 35mm, bw, sil w/Bob Vaughn organ score, 909ft, 10.1m

The Life and Death of 9413-A Hollywood Extra [The Life and Death of a Hollywood Extra; A Hollywood Extra; Rhapsody of Hollywood; The Blues-A Rhapsody of Hollywood; Holywoood Extra 9413; Suicide of 9413; Suicide of a Hollywood Extra, \$97] (1927)
Robert Florey, Slavko Vorkapich, Gregg Toland, 35mm, bw, sil, 990ft, 13.20m, 20fps
Music: Donald Sosin

Tree Trunk to Head (1937-38)

Film Associates: Lewis Jacobs, [Leo Lances] 16mm, bw, sil, 952ft, 35m, 18fps

Prog. #13: The World Observed: Hard Facts and The Great Depression

The ability of the motion picture camera to record images in minute detail provided artists with a tool to instigate social as well as aesthetic change. From the early film experiments of Kinetoscope and Mutoscope filmmakers to later explorations of social discourse by progressive documentary film collectives and photographers turned filmmakers, the camera records the world in a continual process of change.

86 minutes

Kinetoscopes, Mutoscopes & Films by Edison Studios and American Mutoscope and Biograph Company:

Blacksmithing Scene (1893)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw, sil, 33ft, 0.29m, 30fps

The Barber Shop (1893)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw, sil, 33ft, 0.29m, 30fps

The Lone Fisherman (1896)

Edison Manufacturing: William Heise, James White, 35mm, bw, sil, 109ft, 0.97m, 30fps

[Indian Club Swinger] (1891)

Edison Manufacturing: W.K.L. Dickson, William Heise, 3/4 in., bw, sil, 7ft, 0.06m, 40fps

Caicedo (with Pole) (1894)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw, sil, 37ft. 0.33m, 30fps

Annabelle Butterfly Dances [MOMA] (1894)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw, sil, 50ft, 0.44m, 30fps

Annabelle Butterfly Dances [LOC] (1894)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw, sil, 25ft, 0.22m, 30fps

Annabelle Serpentine Dances [LOC] (1895)

Edison Manufacturing: William Heise, 35mm, bw, sil, 52ft, 0.58m, 30fps

Annabelle Serpentine Dances [MOMA] (1894)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw-hand clr, sil, 40ft, 0.44m, 30fps

Sandow (1894)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw, sil, 40ft, 0.36m, 30fps

Sandow [1896]

American Biograph: Unidentified filmmaker, 35mm, bw, sil, 24ft, 0.21m, 30fps

Monkey's Feast (1903)

American Biograph: Unidentified filmmaker, 35mm, bw, sil, 23ft, 0.20m

The Boxing Cats (1894)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw, sil, 40ft, 0.36m, 30fps

Cock Fight (1894)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw, sil, 40ft, 0.36m, 30fps

Hornbacker-Murphy Fight (1894)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw, sil, 69ft, 0.61m, 30fps

H2O (1929)

Ralph Steiner, 35mm, bw, sil, 875ft, 13m, 18fps

Oil - A Symphony in Motion (1933)

Artkino: Jean D. Michelson, M. G. MacPherson, 35mm, bw, sil [snd missing], 700ft, 7.78m

Travel Notes - Schooners-Islands-Islanders (1932)

Walker Evans, 35mm, bw, sil, 744ft, 12m, 16fps

America Today (1932-34) [compiled 1982 by Leo Seltzer]

Workers Film & Photo League of New York, International Workers Relief: Leo Seltzer, Tom Brandon, Lewis Jacobs, 16mm [35mm orig], bw, sil, 242ft, 6.72m, 18fps

The World in Review (1933-34) [compiled 1982 by Leo Seltzer]

Workers Film & Photo League of New York, International Workers Relief: Leo Seltzer, Tom Brandon, Lewis Jacobs, 16mm [35mm orig], bw, sil, 338ft, 9.4m, 18fps

Halsted Street (1934)

Workers Film & Photo League of Chicago: Conrad Friberg [C.O. Nelson], 16mm, bw, sil, 405ft, 16.88m, 16fps

[Protest - camera roll excerpts] (1937)

Unidentified filmmaker, 35mm, bw, snd, sil, 577ft, 6.41m

The World Today: Black Legion [Shadow of Fascism over America] (1936-37)

Nykino: Willard Van Dyke, Ralph Steiner [Ben Maddow, Mike Gordon, Irving Lerner, Lionel Berman, Henri Cartier-Bresson], 35mm, bw, snd, 518ft, 5.76m

Prog. #14:

Edgy Movies: Roots and Branches

European influences take precedent in two avant-garde films that break with normal cinematic traditions. Aubrey Beardsley's fine line designs inform Nazimova's *Salome* (1922), a film based on Oscar Wilde's purple-prose play. An abstract attack of geometric shapes and mechanical movements fills *Ballet mécanique* (1924), a

collaboration between the French artist Fernand Léger and Americans Ezra Pound, Dudley Murphy, Man Ray, and George Antheil.

84 minutes

Ballet mécanique [Kiesler version] (1923-24)

Fernand Léger, Dudley Murphy, [Ezra Pound, Man Ray, Charles Delacommone], 35mm, bw w/clr tint, sil, 1184ft, 15.79m, 20fps
Music: Original 1924 score to film "Ballet pour instruments mécaniques et percussions" by George Antheil arranged by Paul Lehrman

Salome (1922)

Alla Nazimova, Natacha Rambova, [Charles Bryant], 35mm, bw, sil, 5122ft, 68.29m, 20fps

Prog. #15: Lovers of Cinema

In 1929, a "lover of cinema" defined the informal bond between professionals, amateurs, and avant-gardists in support of experimentation in film. "Lover's" also indicates those persons romantically inclined to same sex partners. The program presents early gay cinema including *Lot in Sodom* (1930-32), one of the most provocative and uncensored films ever released in the United States.

94 minutes

The Fall of the House of Usher (1926-28)

J. S. Watson, Jr., Melville Webber, BetacamSP [35mm orig], bw, sil, 1189ft, 13m

Music: Alec Wilder score added 1950s

La Cartomancienne [Fortune Teller] (1932)

Jerome Hill, 35mm [16mm orig], bw, clr tint, sil, 1065ft, 11.8m

Music: Jerome Hill score added 1972

Haiti (1938)

Cittadura: Rudy Burckhardt, 35mm [16mm orig], bw, snd, 1440ft, 16m

Music: Erik Satie

Sredni Vashtar by Saki (1940) [completed 1959-83]

David Bradley, 16mm, bw, sil, 425ft, 11.8m

Music & Dialogue: Added 1970s

Even as You and I (1937)

Roger Barlow, Harry Hay, LeRoy Robbins, 16mm, bw, sil, 432ft, 12m

Lot in Sodom (1930-32)

J. S. Watson, Jr., Melville Webber, Alec Wilder, Remsen Wood,
35mm, bw, snd, 2520ft, 28m

Prog. # 16

The Grand Experiment

A mini-tribute to Rochester's George Eastman House is embodied by the diversity of films collected by Eastman House film archive founder James Card, who appreciated the significance of early American avant-garde film. The films demonstrate a wide variety of styles and formats used to creative ends by those working within and outside of the film industry.

50 minutes

Danse Macabre (1922)

Dudley Murphy, [Adolph Bohm, Francis Bruguière], 35mm, bw-blue filter, sil, 554ft, 6.72m, 22fps

Music: "Danse Macabre" by Camille Saint-Saëns

The Yellow Girl: A Decorative Playlet (1916)

Edgar M. Keller, 16mm [35mm orig], bw-yellow filter, sil, 376ft, 15.68m, 16fps

Laureate (1940)

Emlen Etting, 16mm, clr, sil, 360ft, 10m

Pathe Newsreel #237:

'jes driftin down ole lazy river (c.1927)

Unidentified filmmaker, 35mm, bw, sil, 135ft, 2m, 18fps

Cockeyed - Gems from the Memory of a Nutty Cameraman (c.1927)

Unidentified filmmaker, 35mm, bw, sil, 203ft, 3m, 18fps

Pathe Review Monsters of the Past (c. 1927)

Unidentified filmmaker, 35mm, bw, sil, 338ft, 5m, 18fps

Plastigrams Stereoscopic Film (c. 1922)

Jacob F. Leventhal, Frederick Eugene Ives, G.W. "Billy" Bitzer, 35mm, red-blue anaglyph 3-D, sil, 514ft, 7.6m

The Fall of the House of Usher [silent version] (1926-28)

J. S. Watson, Jr., Melville Webber, 35mm, bw, sil, 1189ft, 13.21m

Prog. # 17

Fantasy

80 minutes

Dreams of a Rarebit Fiend (1906)

Edison Manufacturing Co.: Edwin S. Porter, 16mm [35mm orig], bw, clr tint, sil, 270ft, 10m @18fps

The Bluebird (1918)

Famous Players: Maurice Tourner, 16mm [35mm orig], bw, clr tint/tone, sil, 1890ft, 70m @18fps

Prog. # 18

Realism

83 minutes

City of Contrasts (1931)

Irving Browning, 16mm [35mm orig], bw, snd, 1586ft, 17.66m

The Salvation Hunters (1925)

Josef von Sternberg, 16mm [35mm orig], bw, sil, 65m

Prog. #19

Angst

80 minutes

Borderline (1929)

Pool Film: Kenneth MacPherson, Winifried Bryher, H.D. [Hilla Doolittle], bw, sil, 5400ft, 80m @18fps

Prog. #20

Unseen Cinema: Quintessential Americana

A newly prepared program of *Unseen Cinema* offers an opportunity to view long-neglected experimental films by Oscar Micheaux, Joseph Cornell, Lynn Riggs and James Hughes, and Ralph Steiner, five radical filmmakers working in early American cinema. Each artist developed a self-contained universe that stood apart from mainstream film through an experimental approach to narrative structures.

115 minutes

Annabelle Butterfly Dances [IVAC] (c. 1895)

Edison Manufacturing: W.K.L. Dickson, William Heise, 35mm, bw w/clr tints/tone, sil, 54ft, 0.60m

Surf and Seaweed [MOMA](1929-30)

Ralph Steiner, 35mm, bw, sil, 846ft, 12.53m, 18fps

Music: Original Marc Blitzstein's 1931 score "Surf and Seaweed Suite" performed by Eric Beheim and Flotsam-Jetsam Chamber Orchestra

A Day in Santa Fe (1931)

Lynn Riggs, James Hughes, BetacamSP [16mm orig], bw, sil, 800ft, 29m, 18fps

Black and Tan [Fantasy] (1929)

RKO Pictures: Dudley Murphy, 16mm [35mm orig], bw, snd, 681ft, 18.93 m

Music: Duke Ellington

Out of the Melting Pot (1928)

Ganz Studio: Unidentified filmmaker, 16mm [35mm orig], bw, sil, 69ft, 2.54m, 18fps

Adventures of the Newsreel Cameraman: Filming the Fantastic!

(1936)

Fox News: Truman Talley, Lew Lehr, 16mm [35mm orig], bw, snd, 347ft, 9.64m

[New Newsreel - Gimbels presents The Children's Jury] (c. 1938)

Joseph Cornell, 16mm, bw, sil, 307ft, 11.39m, 18 fps

Ten Minutes to Live, Part Two: The Killer (1932)

A. Burton Russell and Micheaux Pictures: Oscar Micheaux, [A.B. Comathiere, Donald Heywood, Lester Lang], 16mm [35mm orig], bw, snd, 1044ft, 29m

Music: Arranged by Donald Heywood

Prog. # 21

The Roots of Avant-Garde Cinema in America

Lecture by Bruce Posner: 40 minutes

Films: 50 minutes

Synchromy No 4: Escape (1937)

Mary Ellen Bute, Ted Nemeth, 16mm [35mm orig], clr, snd, 144ft, 4m

Music: "Toccata and Fugue" by J.S. Bach

Davy Jones' Locker (1903) [1897, 1900]

American Mutoscope & Biograph: Frederick S. Armitage, 16mm [35mm orig], bw, sil, 9ft, 0.35m, 18fps

Neptune's Daughters (1903) [1897, 1899, 1900]

American Mutoscope & Biograph: Frederick S. Armitage, 16mm [35mm orig], bw, sil, 10ft, 0.37m, 18fps

A Nymph of the Waves (1903) [1897, 1899, 1900]

American Mutoscope & Biograph: Frederick S. Armitage, 16mm [35mm orig], bw, sil, 9ft, 0.34m, 18fps

The Four Seasons (1905)

American Mutoscope & Biograph: G.W. "Billy" Bitzer, 16mm [35mm orig], bw, sil, 54ft, 2m, 18fps

Panorama of Machine Co. Aisle B, Westinghouse Works (1904)

American Mutoscope & Biograph: G.W. "Billy" Bitzer, 35mm, bw, sil, 189ft, 2.8m, 18fps

The Ghost Train (1903)

American Mutoscope & Biograph: Unidentified filmmaker, 16mm [35mm orig], bw, sil, 9ft, 0.33m, 18fps

Seeing New York Harbor by Yacht (1903)

American Mutoscope and Biograph: Frederick S. Armitage, A.E. Weed, 16mm [35mm orig], bw, sil, 772ft, 2.86m, 18fps

Epileptic Seizures No. 5(1905)

Walter G. Chase, 16mm [35mm orig], bw, sil, 54ft, 2m, 18fps

Dreams of a Rarebit Fiend (1906)

Edison Manufacturing Co.: Edwin S. Porter, 16mm [35mm orig], bw, clr tint, sil, 270ft, 10m @18fps

An Outcast Among Outcasts (1912)

American Biograph: Wilfred Lucas, 16mm [35mm orig], bw, sil, 378ft, 14m, 18fps

Glens Falls Sequence [GEH] (1937-46)

Douglass Crockwell, 16mm, clr, sil, 288ft, 10.67m, 18fps